



Seven Variations
on a *French Noël*
for Organ



Fruhauf Music Publications
2019



Seven Variations
on a French Noël
for Organ

Seven Variations on a **Noël** [*A la venue de Noël*] is modeled after some of the less familiar repertoire of César Franck's two volumes entitled *L'Organiste*. The variations are restrained but colorful in their display of chromatic harmonies and contrapuntal devices, conceived as a set of miniatures in the tradition of period pieces written for harmonium, or for the choir organ (*l'orgue du chœur*). Franck's *Prélude, Fugue, et Variation* has also figured inevitably in its overall design, as becomes apparent in the *fugato* and seventh variation.

The source melody and theme, “*A la venue de Noël*,” has been restructured into repeated phrases [ab ab cc], an element that holds constant in all but the fourth and sixth variations. Following a gently introspective first statement, the second variation makes use of boldly animated contrapuntal imitation between three lower voices, accompanying the carol's tune sounded above. In the third variation, the carol migrates between the bass (i.e. pedal) and soprano lines. The fourth movement presents the tune in canon between tenor and bass lines, with an ornamental accompaniment shared between two treble voices. The fifth variation is similar to the third, but with a repeat of the carol's final phrase in the alto voice.

The *Fugato* features paired overlapping statements of its two-phrase subject in stretto. Repetitions of a three-note motif — one that has been an accompanimental building block throughout the variations — provide a counter-subject to accompany the fugue's subject as it moves from one voice to another, toward a final appearance in the pedal. The seventh movement displays elaborate elements reminiscent of Franck's variation (mentioned above), with a flowing current of sixteenth notes to accompany the carol. Following intensified development and a dramatic pause, an extended coda reprises the opening variation's introspective mood, waxes briefly but grandly with curiously Elgarian eloquence, then settles into a gently pastoral conclusion.

As conceived and styled, the variations bear a dedication to Dr. Robert Glasgow: he provided the University of Michigan's School of Music and Organ Department with years of dedicated organ instruction, inspiring generations of students with his love of — and penchant for — latter 19th and early 20th-century Romantic music, its expressive elements and traditions. It is also an homage to César Franck and his unique musical legacy, as well as to the unusual cultural milieu that fostered such unique arts.

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In memory of
Dr. Robert [Ellison] Glasgow
(1925–2008)

Seven Variations on a Noël

I. Adagio

("A la venue de Noël")

Ennis Fruhauf

[*mp*: Fonds doux 8, 4]
[*mf*: Fonds doux 8, 4, + *mp* cplr.]

Organ

Pedal

mp

mp

[m.g.]

mf

[m.d.]

f

f

poco ritardando

mf

mp

[Ped. 16, 8 doux, + *mp* cplr.] *mp*

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II. Adagio, animato

[*mf*: Fonds, Anches doux (16), 8, 4, +]

[*f*: Fonds, Anches (16), 8, 4, + *mf* cplr.]

1.) *f*
2.) *mf*

[Ped: Fonds, Anches doux (16), 8, 4, + *mf*, *f* cplrs.]

1.) *f* Ped. détaché

2.) *mf*

1.) *mf*
2.) *f*

1^a volta: [-*f*-Ped.]

f

[+*f*-Ped.]

ritardando poco a poco

mf

mf

[-*f*-Ped.]

III. Adagio risoluto

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[*mf*: Fonds, Anches doux 8, 4, +]

[*f*: Fonds, Anches 8, 4, + *mf*]

1.) *f* [Ped. Fonds, Anches 16, 8, 4, + *mf*, *f*-Ped.]

1^a volta: [*-f*-Ped.]

2.) *mf*

IV. Larghetto, espressivo

[*mp*: Flutes 8, (4)]

[*mf*: Fonds 8, (4), or Anche douce 8 solo, trem. *ad lib.*]

Ossia [Ped. 8 solo, trem. *ad lib.*]

Seven Variations on a Noël

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains four measures of music, each starting with a repeat sign and a fermata. The middle staff is in bass clef and contains four measures of music, with the first three measures tied to the top staff and the fourth measure concluding the system. The bottom staff is in bass clef and contains four measures of music, with the first three measures tied to the middle staff and the fourth measure concluding the system.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains four measures of music, with the first two measures tied to the bottom staff and the last two measures concluding the system. The middle staff is in bass clef and contains four measures of music, with the first two measures tied to the top staff and the last two measures concluding the system. The bottom staff is in bass clef and contains four measures of music, with the first two measures tied to the middle staff and the last two measures concluding the system.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains four measures of music, with the first two measures tied to the bottom staff and the last two measures concluding the system. The middle staff is in bass clef and contains four measures of music, with the first two measures tied to the top staff and the last two measures concluding the system. The bottom staff is in bass clef and contains four measures of music, with the first two measures tied to the middle staff and the last two measures concluding the system. The word *poco f* is written below the bottom staff in the fourth measure.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains four measures of music, with the first two measures tied to the bottom staff and the last two measures concluding the system. The middle staff is in bass clef and contains four measures of music, with the first two measures tied to the top staff and the last two measures concluding the system. The bottom staff is in bass clef and contains four measures of music, with the first two measures tied to the middle staff and the last two measures concluding the system. The word *molto ritardando* is written above the top staff in the second measure.

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V. Adagio risoluto

[*mf*: Fonds 8, 4]

[*f*: Fonds 8, 4, +, Anches doux 8, + *mf* Cplr.]

1.) *f*

2.) *mf*

[Ped. Fonds 16, 8, 4, + *mf*-Ped.] *mf*

1. *mf*

2. *f*

mf

poco ritard.

[m.g.]

mf

VI. Fugato, cantabile

[*mp*: Fonds 8, 4]

[*mf*: Fonds 8, 4, + *mp* cplr.]

mf

mp

sempre mp

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First system of musical notation. Dynamics: *mf*, [m.g.].

Second system of musical notation. Dynamics: *mf*.

Third system of musical notation. Dynamics: *f*.

[Ped. Fonds 16, 8, 4, *f*
Anches doux 8, (4), + *mf*, *f*-Ped.]

a l l a r g a n d o

Fourth system of musical notation. Dynamics: *mp*.

VII. Adagio cantabile

[*mp*: Flutes 8, 4]

[*mf*: Anche solo 8, Flute 8]

[*f*: G.O. Fonds et Anches doux 8, 4, + *mp*, *mf*-Ped.]

[Ped. Fonds doux 16, 8, (4), + *mp*-Ped.] *mp*

Seven Variations on a Noël

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The middle staff is in bass clef and contains a more complex melodic line with many sixteenth notes. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes. A dynamic marking of *mp* (mezzo-piano) is placed above the middle staff in the third measure.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The middle staff is in bass clef and contains a more complex melodic line with many sixteenth notes. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes. A dynamic marking of *mf* (mezzo-forte) is placed above the middle staff in the third measure.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The middle staff is in bass clef and contains a more complex melodic line with many sixteenth notes. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The middle staff is in bass clef and contains a more complex melodic line with many sixteenth notes. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are placed above the middle staff in the first and second measures, respectively.

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G.O. *f*

mf

[+ G.O.-Ped.] *mf*

ritardando

cresc.

molto allargando

f

G.O.

f

Adagio

mf

[Fonds doux 8, 4, Hautbois 8] *mf*

mp

[Ped. Fonds doux 16, 8, + *mf*-Ped.]

mp

Ossia: segue *Codetta*

[+ Fonds 16, 8, 4, +]

[G.O.]

poco ritard.

[+ Anches 8, 4]

allargando

mf

cresc.

f

[+ G.O.-Ped.]

[G.O.]

mf

f

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allargando molto a tempo poco rallentando

cresc. f assai cresc. f assai mf

f assai meno f

Codetta quasi a tempo
[mp: Fonds doux, Céléstes *ad lib.*]

allargando al fine

159 *mp*

poco f [8 Hautbois or Anche douce, *trem. ad lib.*]

[Fonds doux (32), 16, 8, + *mp*-Ped.] *mp*



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